

Variations Brillantes
sur un Motif favori de Zampa

par

Henri Herz

Op. 66

Arrangées à Quatre Mains

par

Louise Farrenc

Performing edition by
Peter Toye

SCORE FORMAT

Editorial notes

Sources

[H/F] Variations brillantes pour le piano sur un motif favori de Zampa par Henri Herz Op. 66 arrangées à quatre mains par Louise Farrenc.

Mayence: Les Fils de B. Schott 1838.

Downloadable from <https://babel.hathitrust.org/cgi/ptid=mdp.39015080947370&view=1up&seq=1>

[H] Herz, Henri: Variations brillantes sur un thème favori de l'opéra de 'Zampa' Op.66 for piano solo.

Ricordi 1832.

Downloadable from

http://ks4.imslp.info/files/imglnks/usimg/d/d1/IMSLP324999-PMLP173032-Hherz_Variations_brillantes_sur_un_th%C3%A8me_favori_de_l'opera_de_Zampa,_Op.66.pdf

[H/F] is used as the primary source. [H] has been used as a reference in cases of doubt or ambiguous notation; where this occurs it is indicated by '[H]' in the notes below.

General notes

This is intended as a performing, rather than a scholarly, edition. These notes should be read in that context.

The editor has attempted to position page-turns appropriately, but there are several places where some athleticism will be needed.

Obvious typographical errors have been silently corrected.

[H] has detailed pedal markings, which are missing in [H/F], apart from Variation 5. They are not included here as they are more suited to an 1830s instrument than to a modern one.

[H] has many detailed expressive marks which [H/F] omits. They are not included here.

[H/F] sometimes prints a single accent between the staves, replacing separate accents in [H]. Some of these have been silently replaced to avoid ambiguity.

[H/F] sometimes misaligns dynamic and expressive marks between the 1^{mo} and 2^{do} parts. Where possible, these have been adjusted to conform with [H]. This is referred to as 'aligned' in the detailed notes.

[H/F] sometimes omits dynamic and expressive marks in one of the parts. Where they have been added, this is referred to as 'regularised' in the detailed notes.

[H] and [H/F] frequently use a large-sized accent mark. This can also be interpreted as a short diminuendo, depending on the placement, which is not always consistent in either version. Editorial decisions as to which to use have on occasion been silently made.

[H/F] and to some extent [H] are inconsistent in their use of staccato dots and dashes.

Both [H/F] and [H] are sometimes inconsistent in the use of expressive marks in parallel passages. These have been regularised for performance.

All marked fingerings are taken from [H/F]

Any errors or omissions are the editor's alone.

Detailed notes

Positions within a bar are notated as fractions of a semibreve (whole note). Thus 3/8 signifies the 3rd quaver (eighth note) within the bar.

Introduction

bar 10	dynamics aligned [H]
bar 12	2 ^{do} dynamics regularised
bars 14–15	dynamics aligned [H]
bars 17–18	it is possible that the short dim hairpins are intended as accents
bar 20	1 ^{mo} slurs as in [H/F]. [H] has 1st two notes slurred.
bar 21	dynamics aligned [H]
bars 21–27	1 ^{mo} and 2 ^{do} staccato dots added [H]. Sporadic in [H/F]
bar 29 3/8	2 ^{do} accent added [H]
bar 37–38	2 ^{do} dynamics regularised [H]

Theme

bars 3–7	2 ^{do} missing staccato dots added [H]
bar 7	dynamics aligned [H]. It is possible that <i>sf</i> on 2/4 [H/F] is what Farrenc intended
bars 17–23	2 ^{do} missing staccato dots added [H]
bars 21 1 ^{mo} , 23 2 ^{do}	dynamics regularised

Variation 1

[H] has *Legato assai* (♩=132)

bars 2, 4, 18, 20	1 ^{mo} dim hairpin replaced by accent [H]
bars 5–6	dynamics regularised
bars 11, 15	1 ^{mo} <i>rf</i> added [H]
bar 17	1 ^{mo} dynamics aligned [H]
bars 18, 20	1 ^{mo} dim hairpin replaced by accent [H]
bar 21	2 ^{do} dynamics aligned [H]
bar 24	2 ^{do} <i>sf</i> added [H]

Variation 2

bars 1, 2, 5	accents replace possible short dim hairpins. Both [H] and [H/F] are inconsistent here.
bar 6	1 ^{mo} <i>f</i> replaced by <i>sf</i> [H]. 2 ^{do} dynamics regularised to follow 1 ^{mo}
bar 8	1 ^{mo} [H] has no <i>cresc</i> hairpin
bars 10, 12	2 ^{do} staccato dots added
bars 14, 16	1 ^{mo} accents regularised
bars 23–24	1 ^{mo} <i>cresc</i> extended [H]

Variation 3

[H] has *Sempre staccato* (♩=160)

bars 4–6	1 ^{mo} dynamics regularised
bar 6	[H] terminates <i>cresc</i> hairpin on 1/8 and starts dim hairpin there. [H] also has an accent on 3/8
bar 8 2 ^a volta	dynamics regularised
bar 24	2 ^{do} dynamics regularised

Variation 4

bar 8	1 ^{mo} dynamics aligned [H]
bar 11	2 ^{do} dynamics aligned
bar 12	2 ^{do} dynamics regularised
bar 19	1 ^{mo} dynamics regularised

Variation 5

bar 8 1/8	2 ^{do} RH notation is incorrect in [H/F]. Possibly a quintuplet is intended, but unlikely
bar 8 3/8	1 ^{mo} staccato dot added [H]
bar 11	[H] has <i>rallentando</i> in place of <i>ritenuto</i>
bar 12	<i>in tempo</i> aligned [H]
bars 14–15	<i>riten.</i> and dynamics aligned
bar 16	1 ^{mo} dynamics aligned
bar 16	<i>in tempo</i> aligned
bars 16–25	2 ^{do} RH [H] has double-stemmed notes as semiquavers
bar 23	dynamics aligned [H]

Finale

bars 6 4/8–8 1/8	1 ^{mo} phrasing altered to match bars 2–5. [H/F] RH has inconsistent slurs. [H] has slur over last two notes of each bar as does LH in [H/F]
bars 19–33, 111–116	2 ^{do} staccato dots added [H]. Omitted in [H/F]
bar 22	1 ^{mo} dynamics regularised
bar 27	1 ^{mo} dynamics regularised
bar 48 1–2/8	1 ^{mo} and 2 ^{do} the short dim hairpins might have been intended as accents. 2 ^{do} LH staccato dots in this and similar places follow [H/F]. It might be better to play them more legato
bar 70	1 ^{mo} dynamics regularised cf. bar 78 and [H]
bar 73 1/8	<i>sf dim</i> added cf. 2 ^{do} and [H]
bar 79 3/8	2 ^{do} dynamics regularised [H]
bar 93	staccato added [H]
bar 98 5/16	1 ^{mo} quaver stem added cf. bar 15 and similar passages
bar 122	1 ^{mo} dynamics aligned [H]
bars 123–128	1 ^{mo} and 2 ^{do} regularised dots and dashes [H]
bar 133 3/8	2 ^{do} dynamics regularised [H]
bar 174	1 ^{mo} dynamics aligned. [H] begins <i>cresc</i> on 3/8
bars 178–184	dynamics regularised [H]. [H/F] is inconsistent between the parts
bar 189	beaming regularised cf. bar 187 and [H]
bar 191	2 ^{do} <i>p</i> added. Not in [H]
bars 197–199	2 ^{do} added <i>cresc</i> hairpin, missing in [H/F]. Both hairpins missing in [H]
bar 203 1/8	1 ^{mo} and 2 ^{do} regularised dots & dashes [H]

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Variations Brillantes

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Introduction

Moderato Cantabile (♩ = 96)

p

p

p

5

p

p

9

p

12

cresc. - - - *dim.* - - -

cresc. - - - *dim.* - - -

15 *risoluto* *8va* *f* *sf* *cresc.*

19 *8va* *poco animato* *p* *sf* *poco animato* *sim.*

22 *f* *p* *f* *p*

25 *8va* *cresc.* *p* *cresc.* *p*

29

sim.
p

32

cresc. poco a poco

8va

34

f
f
f

37

ritard.
sf
pp
ritard.
sf
pp

Theme

Andantino (♩ = 116)

dolce

p

sf

fp

fp

fp

fp

cresc.

p

cresc.

p

Variation 1

$\text{♩} = 132$

p

cresc. - - -

p legato

cresc. - - -

6

8va - - - *loco*

3

3

rf *sim.*

rf

10

8va - - - *loco*

8va - - - *loco*

8va - - -

rf *rf*

rf

15

8va

loco

rf

dim.

p

20

cresc.

sf

cresc.

sf

Variation 2

Scherzando (♩ = 138)

The musical score for Variation 2, Scherzando (♩ = 138), is written in 2/4 time with a key signature of two sharps (F# and C#). The score is divided into three systems, each containing four staves (two treble and two bass). The first system begins with a trill (tr) in the first staff, followed by a series of eighth notes and sixteenth notes. The second system continues the melodic lines, featuring trills and dynamic markings such as *sf* (sforzando), *p* (piano), and *pp* (pianissimo). The third system concludes the piece with a final melodic flourish in the first staff, marked with *pp* and an 8va (octave) marking. The bass line provides a steady accompaniment throughout, with occasional rests and sustained notes.

9

f

f

7

7

11

rf

rf

8va

7

7

13

f

f

8va

7

7

8va

15

rf

sf *p*

rf

sf

18

pp

8va

21

tr

sf *p*

cresc.

sf

loco

cresc.

sf

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Variation 3

$\text{♩} = 160$

p leggiero

p leggiero

5

1.

p

f

8

2.

sf

f

8va

Detailed description of the musical score: The score is for Variation 3, measures 1 through 12. It is written for piano in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 160. The first system (measures 1-4) is marked *p leggiero*. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. The second system (measures 5-8) also has a first ending (marked 1.) and a second ending (marked 2.). The dynamics include piano (p), fortissimo (f), and sforzando (sf). An 8va (octave) marking is present above measure 8. The score concludes with a double bar line and repeat dots.

8va-----

13

f *>* *p* *dim.* - - *p*

18

22

1. 8va----- 2.

cresc. - - - *dim.* - - - *p* *sf* *sf*

cresc. - - - *dim.* - - - *p* *sf* *sf*

Variation 4

[illegible]

13

8va-----1

cresc. - - - - -

cresc. - - - - -

16

8va-----1 loco

f

f

19

p

f

p

f

22

8va-----1 loco

cresc. - - - - -

ff

cresc. - - - - -

ff

Variation 5

Andante (♩ = 88)

Measures 1-14 of Variation 5. The score is in 2/4 time with a key signature of two sharps (F# and C#). It features a piano (p) introduction in the right hand, followed by a series of chords and melodic lines in both hands. Measure 4 includes a forte (sf) dynamic and a piano (pp) marking. Measure 7 includes an 8va (octave up) marking. Measure 14 includes a forte (sf) dynamic and a piano (pp) marking. The score ends with a double bar line and repeat signs.

9

8va

loco

riten.

dolce

p

riten.

12

in tempo

8va

riten.

mf

sf

dim.

p

cresc.

in tempo

mf

sf

dim.

p

cresc.

riten.

15

8va

in tempo

p

dim.

3

3

3

3

in tempo

p

dim.

3

3

3

3

17 *ten.*

20 *8va*

23 *8va* *dim.*

26 *8va* *loco* *ritard.* *pp*

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Finale

Allegretto

p tranquillo

p tranquillo

p

ritard

Tempo di valse (♩. = 72)

p

ritard.

p

8va

1.

2.

8va

loco

mf

mf

26

1 3 5

p

33

8va-----

1 3 2 1 2 3 1 2 3 1 3 2 1

cresc. - -

40

8va-----

p

48

sf *p*

55

sf *p*

62

8va

f *ben marcato*

70

8va-----1

sf >

8va-----

78

8va-----1

sf > *p*

sf >

sf > *p*

85

sf >

sf > *p*

sf >

sf > *p*

92

92

p

pff

1. 2.

99

8va

loco

mf

mf

mf

mf

105

p

112

8va

1 3 2 1

1 3 2 1

1 3 2 1

1 3 2 1

1 3 2 1

1 3 2 1

119

8va

trattivo

p *f* *p* *f*

trattivo

p *f* *p* *f*

126

p *cresc.* - - - *f* *p* *f* *p*

p *cresc.* - - - *f* *p* *f* *p*

133

8va

f *p* *cresc.* - - - *f* *p* *leggero*

f *p* *cresc.* - - - *f* *p*

140

8va----- loco

146

152

8va-----

pp *cresc.*

159

8va-----

Presto assai (♩ = 80)

f *p*

167

8va-----1

sf *p* *cresc.*

175

accelerando

p *f* *p* *f*

183

8va-----1 *loco*

p *cresc.* *più cresc.*

191

p

197

8va

f

2 1

203

8va

loco

più f

ff

più f

ff